GLORIOUS
MAHALIA
KRONOS
QUARTET

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Glorious Mahalia 1-5

(Stacy Garrop/Theodore Presser Company, ASCAP - Mahalia Jackson/
Mahalia Jackson Residual Family Corporation, BMI – Studs Terkel/Estate of Studs Terkel)

Hold on (3:04)

Stave in the ground (6:48)

Are you being treated right (4:49)

Sometime I feel like a motherless child (3:33)

This world will make you think (3:13)

God Shall Wipe All Tears Away 6 (3:04)

(Composed by Antonio Haskell – arranged by Jacob Garchik / Kronos Arts Publishing, ASCAP)

Peace Be Till 7-11

(Zachary James Watkins / Zachary James Watkins Publishing, ASCAP –
Spoken word by Dr. Martin Luther King Jr / Intellectual Properties Management, Inc)

Doors of Justice / Black Thread (6:24)

Protest (4:16)

Copter (3:08)

Symphony of Social Justice (7:55)

Tell 'em about the dream (4:37)

Kronos Quartet: David Harrington, *violin*; John Sherba, *violin*; Hank Dutt, *viola*; Sunny Yang, *cello*

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WHAT MUSICIANS SHOULD DO

David Harrington, Founder and Artistic Director, Kronos Quartet

Glorious Mahalia has its origin in a sleepless night back in 2013. I was up late watching C-SPAN, and Clarence Jones was on the screen. He was telling the story of Martin Luther King Jr.'s "I Have a Dream" speech from August 28th, 1963, and celebrating its 50th anniversary. Clarence was MLK Jr.'s lawyer, speechwriter, and friend. The night before giving the speech, Dr. King called Clarence and asked, "Can you write down some thoughts for tomorrow's speech?" In customary fashion, Clarence wrote a speech in MLK's voice for him to use. Clarence could hear MLK's vocal cadence in his own head, and what MLK would do was to use Clarence's words as a springboard. I later found out that Clarence studied clarinet at Juilliard as a teenager. I was struck by that...that he could hear Dr. King's voice and wrote what he heard. That's what composers do! They hear music inside of themselves and find a way to communicate those sounds to the rest of us. Clarence did that with words. As you know, on that day, there were many speeches, and there was a lot of music, and a historic number of people listening. MLK started with what Clarence wrote. As he was reading the speech, he began incorporating some of his own thoughts. Mahalia Jackson, who had earlier sung to the crowd and was sitting by Dr. King, shouted out to her friend, "Tell them about the dream! Tell them about the dream, Martin!" That's when he closed his notebook, and the speech gained liftoff.

Clarence's story reminded me that this is what musicians should do. We should be listening to our friends, and we all should be listening to what's going on in our society. We also need our friends to tell us when we're not quite listening, right? How often do people actually do that? Well, Mahalia Jackson did! As a musician, I need to do that. I want my group to do that. I wanted Kronos to celebrate that moment when a musician, a great musician, stepped up to the plate and hit a grand slam home run for all of us.

When I told the composer Zachary Watkins the story I heard Clarence Jones tell, I asked him, "What would happen if I were able to call Clarence and see if he'd go into a recording studio with us and tell the story like I heard on TV? Then, somehow, you could turn what Clarence said into a piece of music?" He was all for it. I found out that Clarence Jones lives not far from us in the San Francisco Bay area. I called him and was honored to find out he knew about Kronos. We invited him to the Women's Audio Mission, a recording studio that serves as a school for up-and-coming women sound engineers. On the day of the session, Clarence not only shared his story about the "I Have a Dream" speech but also brought along and read from his copy of the "Letter from Birmingham Jail." In fact, it was Clarence, as MLK's lawyer, who took the "Letter from Birmingham Jail" out of the jail and helped get it published. This is how Zachary Watkins' "Peace Be Till" began.

When I was thinking of the entire album, *Glorious Mahalia*, I really wanted to celebrate that "I Have a Dream" moment. But there are also many other things to celebrate in the life of Mahalia Jackson, such as her friendship with the WFMT radio host and oral historian Studs Terkel. Part of this album has to do with celebrating friendship: Clarence's friendship with Martin Luther King Jr., as well as Mahalia Jackson's friendship with Studs Terkel and with Martin Luther King Jr. One of the things that Clarence spoke of was how MLK would want to hear Mahalia Jackson sing. Maybe he was feeling down for some reason or another, so he would call Mahalia on the phone and she would sing for her friend. Now, can you imagine picking up the phone and having Mahalia Jackson sing in your ear? I get a chill in my spine every time I even think about how that must have felt. Clarence spoke of the tears running down Dr. King's cheeks as he listened to Mahalia sing. So, in that moment when he's in Washington speaking to more than a quarter million people, his close friend Mahalia is right up there with him. And when she calls out "tell them about the dream," it's not just anybody calling out. It's this special person who has his trust and confidence, who's lifted him up and knows what he is capable of sounding like.

Studs Terkel and Mahalia were friends for 25 years. I'm proud to say that Kronos played on Studs' WFMT show, and I know what it was like to be interviewed by him. Because we were on live radio, I was nervous! This was the 1980s, and I hadn't done a lot of live radio yet. Talking and then trying to play music live was tough for me. But his genius, the way that he looked at you and could pull words out of you, and the way he smiled and listened,

it was incredible. You felt that he wanted you to say the best thing in your life, and that you could say it right then. In the archival interviews that I had heard of Mahalia and Studs, you can hear that when they spoke to each other, it was as friends, as people who really knew each other. When you think of our country and all the troubles we have, certainly one of the really beautiful moments of sunlight would have to be their friendship. Think back to the late 1940s in our country. A white radio announcer and a Black gospel singer becoming friends and speaking to each other in the most beautiful kinds of ways was a rare thing. I wanted to celebrate that too.

When I approached composer Stacy Garrop, a Chicago resident, about celebrating Studs and Mahalia's friendship, she was moved by the quality and depth of their interviews. At first, she felt really challenged by the idea of writing such a piece of music, but she also knew that it was a natural next step she could take in her work. I would have loved it if Kronos could have played with Mahalia in real life. When speaking about this with Stacy, I said we've got to find a way for Kronos to play with Mahalia! I wanted her to lift us up. Stacy was able to include in "Glorious Mahalia" a 1950s recording of Mahalia with her fabulous pianist, Mildred Falls—an accompanist without parallel—performing "Sometime I Feel Like a Motherless Child." And that allowed Kronos to play with Mahalia.

While researching the work of Mahalia Jackson, I was inspired by a late 1930s recording of Mahalia singing Antonio Haskell's "God Shall Wipe All Tears Away," which featured the sound of the organ, a vintage sound that

I loved and wanted to bring into Kronos concerts. That's how *Glorious Mahalia* started, with the idea of celebrating friendship, celebrating Mahalia's incredible voice but also, when she spoke with Studs, her ability to look at societal issues in such a clear, beautiful, no-nonsense way, pointing out things that happened to her—happened to many people—that aren't right. When Mahalia Jackson says that, you think, how could anyone wrong this woman? That's why I wanted to make *Glorious Mahalia*. As Clarence Jones says about the "Letter from Birmingham Jail," it's the symphony of social justice. I'm a quartet player but am very happy to play in the symphony of social justice.

—**David Harrington**

Mahalia Jackson with Studs Terkel in 1954. Photo by Andrew Pavlin, *Chicago Tribune*

MAHALIA: A VOICE OF RIGHTEOUSNESS AND JUSTICE

Tammy Kernodle, Park Creative Arts Endowed Professor and author of *Soul on Soul: The Life* and *Music of Mary Lou Williams*

"Tell them about the dream, Martin."

Six words that would forever shape the political and social consciousness of America. Those words rose above the cacophony of sound and the collective bodies that gathered at the Lincoln Memorial in late August 1963. They floated above the rustling of paper, the shifting of bodies, and the exhaling of the men that encircled Dr. King at the Lincoln Memorial. Those words were spoken by celebrated gospel singer Mahalia Jackson, who had personally been invited by Dr. King to perform at the March on Washington for Jobs and Freedom.

As the only woman standing on the speakers' platform at the Lincoln Memorial, Jackson physically represented the legions of Black women whose labor had advanced the fight for civil rights and social justice in America. Her voice resonated with reminders of how Black song traditions documented and propelled this struggle. Even more so, Jackson's urging for King to move away from his prepared notes and tell the assembled crowd of hundreds of thousands about "the dream" reflected the deep personal relationship that existed between these two people who embodied the promise of change in postwar Black America.

King and Jackson's friendship extended back to 1956, when they met at the annual meeting of the National Baptist Convention. She was amongst the earliest group of Black celebrities to openly support King's anti-segregation campaign in Montgomery. Mahalia's infectious singing combined with Martin's fiery oratory served as the base elements of a sonic alchemy of resistance that mobilized communities throughout the North and South. Their voices signified the awakening of the mid-century Black civil rights struggle, a wave of activism that stretched from the mid-1950s until the late 1970s. And long after their deaths, their voices would form most Americans' consciousness about this movement and its offspring.

The coupling of King's and Jackson's voices illuminated the musical and cadential relationship that existed between Black song traditions and Black sermonic practices. The roots of both lie in the ecstatic worship of enslaved Africans in the safety of the brush arbor and the praise house. Mahalia's singing always preceded Martin's speeches, generating the energy that fueled some of his most celebrated moments of oratory. Mahalia had an

uncanny ability to—as we say in the Black Church—"set the atmosphere" by selecting the right song that would push crowds to an emotional high.

She would say, "Jazz music goes where the people are. Gospel and spiritual music brings the people where I want them to be—into the presence of God" (*New York Amsterdam News* 1952). She did just that and more. It was not just Mahalia's ability to select the right song that positioned her as the notable sonic counterpart to Dr. King's oratory. The transcendent and transformational aspects of Mahalia's voice lie in its alchemy—a blend of sounds drawn from various sources and personal experimentation. The foundation of the Mahalia sound was a combination of the rhythmic, full-throated singing of the Sanctified Church and the nuanced, impassioned singing of vaudeville blues women such as Ma Rainey and Bessie Smith. Mahalia developed an ability to tap into and explore the timbral variations and richness of her voice by adding the occasional bending of a pitch or moan to heighten the emotional sentiment of a song.

Mahalia's voice carried history, and to hear it meant "bearing witness to that history" (see Griffin 2004). The hums, moans, and bent pitches Mahalia employed invoked the sounds of enslaved Africans who reclaimed their humanity through sound and the movement of their bodies. Even after she ascended to unprecedented levels of fame, these songs of her enslaved ancestors never left Mahalia's repertory. She programmed "Sometime I Feel Like a Motherless Child" or "Nobody Knows the Trouble I've Seen" alongside gospel songs like "Take My Hand, Precious Lord" or the

inspirational ballad "You'll Never Walk Alone." Mahalia understood early on that her voice had been anointed for service to God and to her community, so curating a repertory that served each moment was important. Jackson's biographer Laurraine Goreau recounted a moment that signified the awakening of this consciousness as follows:

> One man who heard her at revival—no church man but drawn inside by the voice—got desperately ill and called for the girl Mahala[sic] to receive him into the church. She sent for a minister, but while the two prayed, Mahala sang a soft obligato. Tears streaming down his face, the man professed faith, was taken, happy into the church, and before he died, baptized. She was 17. She was awed by the event. (Goreau 1984, 57)

In the years following World War II, Jackson's voice would serve as a balm to the disillusionment that pervaded Black America. As the mid-century Black civil rights struggle grew, she graciously lent her body, voice, and vast repertory of sacred songs to the fight. Beyond her music lies a legacy of radical activism and cultural work that underscored her identity as a Black woman that came of age in Jim Crow–Era America and was celebrated as the "World's Greatest Gospel Singer."

The development of Mahalia's racial and musical consciousness can be traced back to her early years in Chicago. She moved to the city in 1927, just as the Black Renaissance was blossoming there. Her arrival correlated with that of composer Florence Price, who like Jackson became part of a

Mahalia Jackson performing during the March on Washington, August 1963. Photograph by Norman L. Hunter.

Johnson Publishing Company Archive. Courtesy J. Paul Getty Trust and Smithsonian National Museum of African American History and Culture. Made possible by the Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution.

vanguard that used the arts as "new expressive sites for contesting racial, class, and gender hierarchies and reshaping public culture" (Hine 2021). It was in Chicago's Black Metropolis, the "city within a city," that Jackson was drawn into a nucleus of civic and social organizations, churches, businesses, and musicians (see Ege 2007; Baldwin 2007).

Chicago provided southern migrants the opportunity for reinvention and transformation. Soon after arriving there, Mahala added an "i" to her name (Goreau 1984, 58). The resulting "Mahalia" reflected a new consciousness being explored in a new place. She began making her way through the Black churches and the developing sacred music scene. She became part of the community of musicians that would give birth to a new form of sacred music called gospel. She and composer Thomas Dorsey worked closely to promote this new song form at a time when there was no infrastructure for its dissemination. Much later when reminiscing about these early years, Dorsey reflected on the difficulties he and Mahalia encountered in promoting gospel music.

> There were many days and nights when Mahalia and I would be out there on a street corner. Sometimes close to a church. Other times not. Mahalia would sing songs I'd composed, and I'd sell the sheet music to folks for five and ten cents. . . . We took gospel music all around the country too. Often Mahalia and I sat up in cold railroad stations all night long, waiting for connections to get us where we were going. Sometimes we'd get there, and the folks had changed the program without notifying us. Often times they had failed to advertise and promote properly, so the crowd wasn't big enough for us to get our money. There were instances when we'd just get beat out of money. You wouldn't think that would happen with church folks involved. But it did sometimes. Enough times to hurt. (Duckett 1974)

Much of the indifference directed at Dorsey and Jackson had to do with the politics of respectability as it related to worship and music in northern Black churches. Dorsey's songs drew heavily on the rhythms and harmonies of the blues songs he performed with Ma Rainey during his early years, and Mahalia's spirited, full-throated singing was viewed as being too undignified for Baptist preachers and congregations.

Determined to remain true to the "gift" God had given to her, Mahalia forged ahead, finding a formidable musical collaborator in Mildred Falls, whose rhythmic piano playing provided the perfect counterpart to Mahalia's voice. Together these two women crafted a key component of the gospel performance aesthetic. The 1947 *Move on Up a Little Higher* recording was significant in precipitating Jackson's transition from the insularity of the "gospel highway" to international acclaim. The growing popularity of her early recordings with Apollo Records led to some historic "firsts" for a gospel artist. In 1950, she headlined the first sacred music concert to take place at Carnegie Hall. The concert was deemed so successful that her manager Joe Bostic made the concert an annual event. In 1960, she was

invited by the Daughters of the American Revolution to give a concert at Constitution Hall, the venue that had denied Marian Anderson decades earlier. In 1961, the US State Department enlisted her as part of a goodwill tour of Europe. All propelled Jackson to new heights of celebrity.

Just as the mid-century Black civil rights movement was beginning to take shape in 1954 with the *Brown v. Board of Education* Supreme Court ruling, Mahalia began charting a new course for Black gospel music and the Black female gospel artist. She appeared on Ed Sullivan's *Toast of the Town* three times in 1955. Then there was the launching of a radio program, *The Mahalia Jackson Show*, and later a television show bearing the same name. The year 1959 brought a cameo in the Hollywood film *Imitation of Life*. Jackson's performance of the song "Troubles of the World" was pivotal in memorializing the life of Annie Johnson, the character played by Juanita Moore. The inclusion of Jackson in the film was significant in that it marked a shift in the representation of sonic blackness in Hollywood films away from the Negro spiritual. The New Hollywood era of cinema would use gospel as well as jazz to invoke Black identity.

Photograph of Mahalia Jackson with Dr. Martin Luther King, ca. 1960.

Collection of the Smithsonian National Museum of African American History and Culture, Gift of Paul & Claire Blumenfeld

In the first two decades following World War II Mahalia along with peers Clara Ward and Sister Rosetta Tharpe successfully widened the audience for gospel music beyond the Black Church community. Mahalia Jackson became a household name, and her achievements exemplified the race woman ideology that underscored the assimilationist politics of the Black elite (Cooper 2017). Though her "down home" sincerity often garnered their criticism, Mahalia pressed on.

Success did not buffer her from acts of racism, and there were constant reminders that she was a Black woman living in America. When she moved into a largely white neighborhood, the house was fired upon. Despite the ever-pressing threat of racialized violence, Jackson refused to move (*New York Amsterdam News* 1956). Like many of her peers, she often was the victim of the dichotomy that surrounded white America's love for Black culture but its hatred of Black people. Even with the popularity of her records and concerts, Mahalia often could not find a place to stay or eat while traveling. She also took to asking for her fee to be paid in cash, because banks outside of Chicago refused to cash her checks. These indignities ignited Jackson's activist spirit even further. She requested that her audiences be integrated and supported the campaigns of Adam Clayton Powell Jr., Richard Daley, and John F. Kennedy. Her activism soon extended to the anti-segregation movement gaining momentum in the South. When asked about her support of the Movement, Mahalia replied, "The Lord has blessed me. I was nothing and He lifted me up. But the success of one Negro doesn't mean anything if every Negro isn't completely free" (Goreau 1984, 221).

In 1957 Mahalia performed at the Prayer Pilgrimage, an event that was initiated to provoke President Eisenhower to enforce the *Brown v. Board* decision. Seen as the dry run for the March on Washington, the event featured 14 speakers and Jackson singing the spiritual "I've Been Buked," just before King gave his impassioned "Give Us the Ballot" speech. She returned to this song again on August 28, 1968, at the March on Washington.

Despite the demands of her performance schedule, Mahalia always found a way to support the Movement when needed. When she wasn't singing, she was marching. Her home became King and Abernethy's unofficial Chicago headquarters. In 1966, when King shifted the focus of the Movement northward, Mahalia helped organize rallies in major cities. On the morning of April 4, 1968, Mahalia was scheduled to join Dr. King in Memphis in support of striking Black sanitation workers. Not feeling well, she cancelled her trip. Hours later, Dr. King was shot on a balcony at the Lorraine Motel in Memphis. When the news reports first announced the shooting and King's subsequent death, Mahalia would not allow herself to believe it was true. Months later, when presidential candidate Robert Kennedy was shot and killed, she asserted that "evil was loose."

Activist/musician Bernice Johnson Reagon characterized the labor undertaken by Black women who answer the call of their communities and accept the responsibility to insure their survival and continuation. She asserts that the base identity of Black women is nationalism. They are

the "people builders, carriers of cultural traditions, key to the formation and continuance of culture" (Reagon 1982). These words exemplify the life and music of Mahalia Jackson. The cultural labor she gave in the form of her singing linked the cultural past with the present in hopes that a different and brighter future would manifest. Her gospel was one of survival, perseverance, and faith, and with nuance and bent pitches, Mahalia Jackson inspired and invoked the history of her people. Songs like "I've Been Buked" and "Troubles of the World" remind us of her personal connection with the legacy of slavery in America, while "Move on Up a Little Higher" and "How I Got Over" reflected on the radical consciousness that propelled the civil rights movement forward. Mahalia's renditions of the "Star-Spangled Banner" remind us of Black America's strong history of patriotism that extended from Crispus Attucks to the Buffalo Soldiers, Harlem Hellfighters, and Tuskegee Airmen. To hear Mahalia's voice was to bear witness to this history. When Mahalia Jackson died in 1972, comedian and activist Dick Gregory described her legacy in these words:

> Soldiers draw soldiers, entertainers draw entertainers, and politicians draw politicians. But a moral force draws all people and that's why so many people all over the world were attracted to Mahalia Jackson. (Gregory 1972)

—**Tammy Kernodle**

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TRACK NOTES

1–5 GLORIOUS MAHALIA

Stacy Garrop (b. 1969) *composed* "Glorious Mahalia" (2017)

About "Glorious Mahalia," Stacy Garrop writes:

Louis "Studs" Terkel heard Mahalia Jackson sing for the first time around 1946. He was in a record store in Chicago when Mahalia's voice rang out over the store's speakers. Studs sought out Mahalia, and they developed a close friendship over the ensuing decades. As Mahalia rose to international fame and became known as the greatest gospel singer of her time, she and Studs never lost contact.

Harry Belafonte sings to Mahalia Jackson during a visit to her Chicago home, undated. Photograph by Isaac Sutton.

Johnson Publishing Company Archive. Courtesy J. Paul Getty Trust and Smithsonian National Museum of African American History and Culture. Made possible by the Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution.

In researching WFMT's Studs Terkel Radio Archive, I found several broadcasts when Studs featured Mahalia on his show. Two broadcasts in particular stood out. The first occurred in 1963, when the pair sat down for a conversation that covered a wide range of topics, including Mahalia's experiences of working in the South, the continuing hardships she faces being a woman of color, and the civil rights efforts of Dr. Martin Luther King Jr. and others. The second broadcast dates from 1957; it features Mahalia performing a number of gospels and spirituals for a live audience at a hotel in Chicago. In crafting my composition, I decided to highlight many of the salient points of Studs and Mahalia's 1963 discussion, with a musical performance from the 1957 concert featured prominently in the work.

"Glorious Mahalia" consists of five movements. In movement 1, Mahalia discusses the origin and meaning of the spiritual *Hold on.* In *Stave in the ground* (movement 2), she and Studs talk about the work she did when living in the South, and the continuing prejudice she faces. This is followed by a more heated discussion between Studs and Mahalia in *Are you being treated right* (movement 3). The fourth movement features Mahalia's soulful performance of the spiritual *Sometime I feel like a motherless child*. The piece concludes with *This world will make you think* (movement 5), in which Mahalia speaks of her hope that we can unite as one nation.

6 GOD SHALL WIPE ALL TEARS AWAY

Antonio Haskell (b. 1892, d. 1965) *composed* "God Shall Wipe All Tears Away" (1935)
Arranged by Jacob Garchik (b. 1976)

When Mahalia Jackson first recorded "God Shall Wipe All Tears Away" in 1937, she was relatively unknown, an aspiring artist who had migrated ten years earlier to Chicago from her New Orleans birthplace. The song—based on Revelation 21:4 in the King James Bible: "And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away"—was composed by St. Louis native Antonio Haskell. The 25-year-old Jackson recorded her seminal version for the Decca Coral label on May 21, 1937, along with "God's Gonna Separate the Wheat from the Tares," "My Lord," and "Keep Me Everyday." The session was a commercial failure.

But seven decades later, Jackson's performance caught the attention of Kronos Quartet founder and artistic director David Harrington. "The song was on the first CD of a French box set of the complete recordings of Mahalia Jackson," Harrington recalls, "and it totally jumped out at me—the tempo, the sound of the organ, the emotion in her voice—it was all astounding. I just loved this song."

Jacob Garchik initially arranged "God Shall Wipe All Tears Away" for the quartet's collaborations with the Malian ensemble Trio Da Kali—in concert and on the 2017 recording *Ladilikan*. Retooling the piece for Kronos' performance repertoire came naturally. All four musicians pored over the 1937 Mahalia Jackson recording. "It became like a score, really," Harrington says. "Hank [Dutt] in particular studied Mahalia's vocal vocabulary. The biggest challenge was getting the emotional message of the voice." For

Harrington, Sherba, and Yang to sound even more organ-like, Kronos employs a sound design originally developed for their interpretation of the Swedish folk song "Tusen Tankar," on which, Harrington says, "we needed to become a harmonium." With Dutt filling Mahalia Jackson's lead role, the other three musicians use heavy metal practice mutes that dampen the strings, and sound engineer Scott Fraser adds various effects, including an octave divider on the cello.

"It's an extension of our work," Harrington notes. "It's very natural. The more I've played with Hank over the years, the more I've known that his sound and Mahalia's deserve mention in the same sentence."

—Program note by **Derk Richardson**

7-11 PEACE BE TILL

Zachary James Watkins (b. 1980) *composed* "Peace Be Till" (2017)

About "Peace Be Till," Watkins writes:

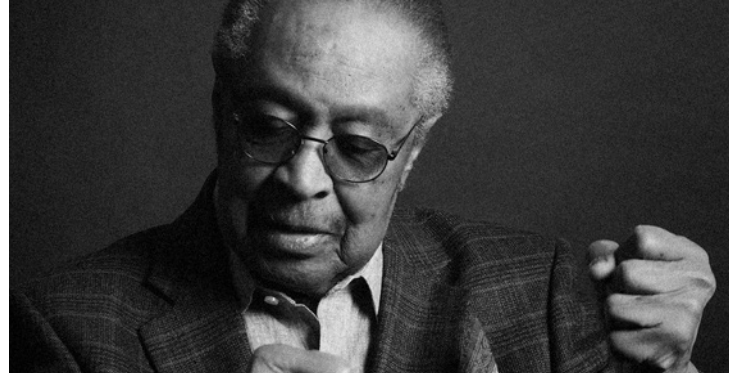
My compositions are interested in questions most of which I have yet to define. One clear concern is ***high vibration resonance***. This can be understood any way you wish, as each of the three words has complex meanings. For me this phrase represents an interest in imagining phenomenal energy exchange/transformation: composing relationships that have potential to excite, resonate, grow, energize.

"Peace Be Till," written for Kronos Quartet, is my first truly substantial commission. When David Harrington contacted me in early 2017, I was absolutely beside myself. We met soon after, and he proposed a vision that involved an important historical time and place: Dr. Martin Luther King Jr.'s

"I Have a Dream Speech" during the March on Washington on August 28, 1963. David shared an inspiring moment during this speech when Mahalia Jackson, artist and close friend of Dr. King, shouts: "Tell them about the dream! Tell them about the dream!" This instinctual cry to action is understood to have inspired Dr. King to stray from his prepared speech and launch into an improvised version of "I Have a Dream" that comrade Clarence Jones played a role in drafting.

"Peace Be Till" is about the legacy of America's civil rights movement, the important role artists play in critical social justice movements, and the necessary dreams today. As an American born in 1980 of mixed-race African and European American heritage, in a family that believed that we are one and that America is capable of embracing diversity, I feel that I am a direct result of this struggle. From day one I have experienced racialized America. Times are still tough. This piece pays homage to the artist's instinct to inspire and activate, as well as the *desire* to explore the nature of things. In my case, I am fascinated by the physics and phenomenal power of sound.

In the spring of 2017, David Harrington and I met with Dr. King's personal lawyer and speechwriter Dr. Clarence B. Jones at the Women's Audio Mission in San Francisco. We placed microphones in a room and recorded a conversation that focused on Dr. Jones' own upbringing, his love of music, how he met Dr. King (a life-changing event which he calls "the making of a disciple"), the powerful "I Have a Dream" speech, as well as sharing ideas about current realities. These recorded stories became my blueprint for this



Clarence B. Jones. Photo by Paul G. Ryan.

composition. The role of Mahalia in our human story is equally substantial, and I invited a close friend and collaborator Amber McZeal to contribute by resonating her energy sympathetically throughout the accompanying sound collage. This work explores simultaneous threads that weave in and out of each other with an intention to nurture and breathe.

I want to deeply thank Kronos Quartet for believing in me; Dr. Clarence B. Jones for his power and service to each of us; Amber McZeal for her love, depth, and inspiration during this intense process; Mahalia Jackson for her unbelievable artistry and strength; and lastly Dr. Martin Luther King Jr. for living, breathing, sacrificing for love and social justice.

COMPOSER BIOS

Dr. Stacy Garrop is an award-winning, nationally recognized freelance composer whose music is centered on dramatic and lyrical storytelling. Her catalog covers a wide range of genres, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, and various-sized chamber ensembles. She has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions. Notable commissions include *Forging Steel* for the Pittsburgh Symphony Orchestra, *Goddess Triptych* for St. Louis Symphony Orchestra, *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Berko's Journey* for the Omaha Symphony, *Spectacle of Light* for Music of the Baroque, *The Transformation of Jane Doe* for Chicago Opera Theater, *In a House Besieged* for The Crossing, *Give Me Hunger* for Chanticleer, *Glorious Mahalia* for Kronos Quartet, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, and *My Dearest Ruth* for voice and piano with text by the husband of the late Justice Ruth Bader Ginsburg. She was the inaugural Emerging Opera Composer for Chicago Opera Theater's Vanguard Program (2018–2020) and has served as Composer-in-Residence with the Champaign-Urbana Symphony Orchestra (2016–2019) and Albany Symphony (2009–2010). Theodore Presser Company publishes her works. Her music is frequently recorded by Cedille Records with works commercially available on several additional labels. Dr. Garrop earned degrees in music composition at the University of Michigan-Ann Arbor (BM), University of Chicago (MA), and Indiana University-Bloomington (DM). She taught composition full-time at Roosevelt University for sixteen years (2000–2016) before leaving to launch her freelance career.

Antonio L. Haskell (1892–1965), born in St. Louis, Missouri, was a prominent American composer in the early 20th century. During his lifetime, Haskell was widely respected in the world of African American gospel musicians. He studied music composition at the University of Michigan, and by summer 1940 had published 32 compositions, including "In the Morning," published by G. Schirmer. Well known in Dayton, Ohio, musical circles, he served as Minister of Music at Phillips Temple CME (Colored Methodist Episcopal) Church and as director of the Cathedral Choir at Wayman AME Church. Haskell led a series of Sangerfest programs in Dayton, at which choirs performed the works of Handel, Beethoven, Bach, and arrangements of Negro spirituals made by Haskell himself. At the 20th Sangerfest, Haskell directed an "All Negro Folk music concert." This program included Haskell's five-part song cycle, "Heaven Bound Travelers," which "depict[ed] the religious experiences of the Negro" (Dayton Forum 1941). Three of the five parts of "Heaven Bound Travelers" were performed at the New York World's Fair, 1939–1940. Haskell's composition "God Shall Wipe All Tears Away" was recorded by Mahalia Jackson in 1937, on Decca Records. Jacob Garchik's arrangement of this composition for Kronos Quartet appears on this release.

REFERENCE CITED

Dayton Forum, 1941. "Phillips Temple Church Choirs to Present Their Twentieth Sangerfest," 25 April 1941, p. 2.

Zachary James Watkins studied composition with Janice Giteck, Jarrad Powell, Robin Holcomb, and Jovino Santos Neto at Cornish College. In 2006, Zachary received an MFA in Electronic Music and Recording Media from Mills College, where he studied with Chris Brown, Fred Frith, Alvin Curran, and Pauline Oliveros. Zachary has received commissions from the Kronos Quartet, The Empyrean Ensemble, Splinter Reeds, The Switch Ensemble, The Tectonics Festival 2021 (SCO), Density512, The Living Earth Show, sfSound, and the Seattle Chamber Players, among others. His 2006 composition "Suite for String Quartet" was awarded the Paul Merritt Henry Prize for Composition and has subsequently been performed at the Labs 25th Anniversary Celebration, the Labor Sonor Series at Kule in Berlin, Germany and in Seattle, Washington, as part of the 2nd Annual Town Hall New Music Marathon featuring violist Eyvind Kang. Zachary has performed in numerous festivals across the United States, Mexico, and Europe. Zachary releases music on the labels Sige, Cassauna, Confront (UK), The Tapeworm, Touch (UK), and his own Sixthurts imprint. Novembre Magazine (DE), ITCH (ZA), Leonardo Press, Walrus Press, and the New York Miniature Ensemble have published his writings and scores. Zachary has been an artist-in-residence at the Espy Foundation, Djerassi, the Headlands Center for The Arts, and the Amant Foundation Siena, Italy.

CREDITS

Produced by Kronos Quartet and Reshena Liao

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Executive producer: Janet Cowperthwaite

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KPAA STAFF: Mason Dille, Sarah Donahue, Reshena Liao, Nikolás McConnie-Saad, Jackie Power, and Lucinda Toy.

Samples of the voices of Studs Terkel and Mahalia Jackson courtesy of Studs Terkel Radio Archive, Chicago History Museum and WFMT Radio Network

Voice of Studs Terkel courtesy of the Estate of Studs Terkel.

Voice of Mahalia Jackson courtesy of the Mahalia Jackson Residual Family Corporation

Voice of Dr. Clarence B. Jones courtesy of Dr. Clarence B. Jones

Jonathan Greenberg, assistant to Dr. Clarence B. Jones

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Jacob Garchik's arrangement of Antonio Haskell's "God Shall Wipe All Tears Away" was commissioned for Kronos Quartet by the Aga Khan Music Initiative

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GLORIOUS MAHALIA

KRONOS QUARTET

Midway through Martin Luther King, Jr.'s historic speech at the 1963 March on Washington, a voice rang out from behind him: "Tell them about the dream, Martin!" That voice belonged to Mahalia Jackson, King's close friend and one of the most revered gospel singers of the 20th century. *Glorious Mahalia*, a visionary tribute to Jackson's life by the internationally renowned Kronos Quartet, uses that moment as a springboard to explore the depth of Jackson's musical craft and its impact on the Civil Rights Movement, including her relationship with Clarence Jones and Studs Terkel, other luminaries of the time. Featuring compositions by Stacy Garrop and Zachary James Watkins, a new arrangement of Jackson's astonishing version of the Antonio Haskell composition "God Shall Wipe All Tears Away," and archival audio of Jackson's voice, the album illuminates Jackson's historic artistry and advocacy.

Glorious Mahalia 1-5

Hold on (3:04)

Stave in the ground (6:48)

Are you being treated right (4:49)

Sometime I feel like a motherless child (3:33)

This world will make you think (3:13)

God Shall Wipe All Tears Away 6 (3:04)

Peace Be Till 7-1

Doors of Justice / Black Thread (6:24)

Protest (4:16)

Copter (3:08)

Symphony of Social Justice (7:55)

Tell 'em about the dream (4:37)

Kronos Quartet: David Harrington, *violin*; John Sherba, *violin*; Hank Dutt, *viola*; Sunny Yang, *cello*

PRODUCED BY KRONOS QUARTET AND RESHENA LIAO

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